

BOOK NOTES

Bibliography of Books Published in 2007 and of Some Books Published Earlier

Kurt Siehr*

Advisory Committee on the Assessment on Restitution Applications for Items of Cultural Value and the Second World War (ed.). *Report 2006*. The Hague, Netherlands: 2007. 46 pp. No ISBN or ISSN. No price. The establishment of the Dutch Advisory Committee was based on the Dutch parliament's perception (compare with the Decree by the State Secretary for Education, Culture and Science of November 16, 2001, in the appendix) that there could well be a discrepancy between the interests of those applying for the restitution of works of art, on the one hand, and the government's interest in preserving public art collections on the other. The committee took up its duties in January 2002 and since then publishes annual reports on its work. This is the fifth annual report. After having stated the restitution policies in general, the report tells us that 56 cases were put before the Restitution Committee since 2002 and 33 recommendations were issued during the same time. The major part of the report is devoted to 12 recommendations made in 2006. Some objects of these recommendations are reproduced.

Alexander-Skipnes, Ingrid (ed.). *Cultural Exchange between the Low Countries and Italy (1400–1600)*. Turnhout, Belgium: Brepols 2007. VII. 292 pp., many black and white and colored illustrations. ISBN 978-2-503-51838-1. \$116.00. This volume originates in a session held in Seattle in February 2004. Fifteen papers deal with the influence of Dutch painting or art on Italian art and the effect of Italian art on Dutch painting and art.

Beck, Charlotte. *Die Rückgabe gestohlener und rechtswidrig ausgeführter Kulturgüter nach dem UNIDROIT-Übereinkommen 1995 und das deutsche Internationale Privatrecht [The Return of Stolen and Illegally Exported Cultural Objects under the UNIDROIT Convention of 1995 and German Private International Law]*. Entlebuch: Huber 2007. XXXII, 296 pp. No ISBN. Ca. €30.00. This is a doctorate thesis submitted and accepted by the University of Zürich Faculty of Law. It deals systematically with the 1995 UNIDROIT Convention and the effect on German private international law had Germany ratified the convention.

Benvenuti, Paolo, and Rosario Sapienza (eds.). *La tutela internazionale dei beni culturali nei conflitti armati [The International Protection of Cultural Objects in Armed Conflict]*. Milano: Giuffrè 2007. XII. 382 pp. ISBN 88-14-14045-6. €39.00. This is a collection of 21 articles dealing with the protection of cultural objects in armed conflict under the 1954 Hague Convention and its Protocols, the role of UNESCO in these matters, the influence of the 1995 UNIDROIT Convention, and the Iraq Resolution of May 22, 2003, of the Security Council.

Bilski, Emily D. *Die Kunst- und Antiquitätenfirma Bernheimer. The Art and Antiques House of Bernheimer*. München: Minerva 2007. 64 pp., with many illustrations. ISBN 978-3-938832-26-4. €12.00.

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This is a bilingual publication by the Jewish Museum Munich. It is devoted to a famous Munich art dealer Bernheimer, who came to Munich during the nineteenth century. The sons of the founder of the business enterprise transformed the business into a leading purveyor of carpets, textiles, decorative fabrics, sculpture, antique furniture and silver, and Asian artifacts. Their clients included the Bavarian royal house, most of the royal families in Europe, aristocrats and plutocrats, and museums in Munich, and throughout Europe and the United States. After expropriation by the Nazis they again established their business which was liquidated in 1987, but member of the family remain leading art dealers in Munich and internationally.

Breitwieser, Stéphane. *Confessions d'un voleur d'art* [*Confessions of a Thief of Art*]. Paris: Carrière 2006. 362 pp. ISBN 2-84337-410-3. €18.50. Stéphane Breitwieser, a citizen of the French Alsace, was a professional thief of artwork from public and private collections. He stored the 240 stolen objects (also precious works of Brueghel, Cranach, and Dürer) at his place and did not sell them. He simply enjoyed them in his private museum. In 2001 Breitwieser was arrested by the Swiss police and sentenced by a Swiss criminal court to 4 years in prison. In France he was sentenced to 3 years in prison. Also his mother was sentenced in France to prison because, to destroy evidence of her son's thefts, she had disposed of the stolen art work by throwing them into the Rhine River or disposing of them into trash cans.

Breitwieser, Stéphane. *Bekenntnisse eines Kunstdiebes* [*Confessions of a Thief of Art*]. München: Bertelsmann 2007. 287 pp. ISBN 978-3-570-00992-5, €19.95 This is the German translation of Breitwieser, *Confessions d'un voleur d'art*, supra.

Brotton, Jerry. *The Sale of the Late King's Goods. Charles I and His Art Collection*. London: Pan 2007. 436 pp., 45 colored illustrations. ISBN 978-0-330-42709-8. £8.99. King Charles I of Great Britain (1625–1649) had an important art collection when he was executed in 1649. The Cromwell's republican regime sold approximately 2000 paintings, tapestries, statues, and drawings in an attempt to settle the dead king's enormous debts and raise money for the Commonwealth's military forces. The young historian Jerry Brotton recreates the extraordinary circumstances of this "sale of the century," in which for the first time ordinary working people were able to handle and own works by the great masters. The author examines the abiding relationship between art and power, revealing how the current Royal Collection emerged from this turbulent period, and paints its own vivid and dramatic picture of one of the greatest lost collections in English history.

Bungarten, Gisela, and Jochen Luckhardt (eds). *Welfenschätze. Gesammelt, verkauft, durch Museen bewahrt* [*The Treasures of the Guelphs. Collected, Sold and Preserved by Museums*]. Petersberg: Imhof 2007. 108 pp. with many colored illustrations. ISBN 978-3-86568-262-8. €19.95. This is a catalog of the exhibition that exhibited the treasure of the Guelphs in Braunschweig, Burg Dankwarderode. The book mentions the auction held by Sotheby's in Marienburg, the residence of the princes of Hannover. The exhibition exhibited those parts of the treasure bought by public museums.

Bunte Götter. *Die Farbigkeit antiker Skulptur* [*Coloured Gods. The Colourfulness of Antique Sculpture*], München: 4th ed., Mediahaus Biering 2007. 302 pp., 478 mostly colored illustrations. No ISBN. €24.90. This is the catalog of an exhibition on the theory that ancient Greek and Roman monuments were colored and not, as it was assumed for a long time, white. Archaeologists made copies of antiquities and prepared models of ancient temples and painted them according to the design which was still preserved in some cases. The impressive reconstruction of antique sculptures created especially for the exhibition in several German cities (e.g., Munich, Hamburg) give an impression of how colorful this often was. Catalogs contains more than 20 scientific articles on archaeology, painted antiquities, and the methods to reproduce ancient colors and designs.

Camin, Giulia. *Museen der Welt, Welt der Museen* [*Museums of the World, World of the Museums*]. Wiesbaden: White Star 2007. 304 pp., with many photos. ISBN 978-3-86726-021-3. €29.95. The author describes with beautiful photos 44 of the most important museums in Europe (30), Africa (1),

Asia (2), Australia (2), and America. (9). The text, explaining the history and the main treasures of the museum, are in German, translated from Italian.

Canova, Antonio. *Scritti I [Writings I]: A cura di Hugh Honour e Paolo Mariuz*. Roma: Salerno Editrice 2007. XLVIII, 554 pp. 38 black and white illustrations. ISBN 978-88-8402-590-6. \$140.00. This is the first volume of a 24-volume collection of Antonia Canovas (1757–1822) writings and letters. This first volume reproduces his “Libriccino” and his “Quaderni die viaggio 1779–1780.” Also several wills are reproduced.

Carman, John. *Against Cultural Property. Archaeology, Heritage and Ownership*. London: Duckworth 2005. 143 pp. ISBN 0-7156-3402-X. \$19.76. Although the book draws heavily on ideas from economics and law, it is not a book about economics or law, nor a book for economists or lawyers: It tells the latter little they may not already know. This book by John Carman, Strategic Development Research Fellow in Heritage Valuation of the University of Birmingham, is instead about archaeology, and specifically the material which archaeologists study and manage. Archaeology does not exist in a vacuum, and notions from other fields—from law, finance, economics, environmental science, management—are already deeply implicated in the management of the archaeological heritage. It is a pervasive myth among archaeologists—and especially those charged with managing archaeological resources—that the ideas and concepts they work with derive purely from a pristine archaeology. It is not so. This book aims to outline the importance of recognizing the origins of some of the ideas we use so readily, and the dangers and problems involved in their uninstructed and wholesale adoption.

Centre for Studies and Research in International Law and International Relations of the Hague Academy of International Law (ed.). *Le patrimoine culturel de l'humanité, The Cultural Heritage of Mankind*. Leiden, Boston: Nijhoff 2007. 289 pp. ISBN 90-04-15371-3. €60.00. These are the course materials of The Hague Academy during the summer of 2006.

Citta di Bassano del Grappa. Assessorato alla Cultura e alle Attività Museali. Istituto di ricerca per gli studi su Canova e il Neoclassicismo (ed.). *V Settimana di Studi Canoviani: La Gloria di Canova [Fifth Week of Canovian Studies: The Glory of Canova]*. Bassano del Grappa: Istituto di ricerca per gli studi su Canova e il Neoclassicismo 2007. 272 pp., 47 black and white illustrations. ISBN 978-88-902885-0-0. €20.00. In 1995 the City of Bassano del Grappa (Italian province of Veneto) founded the Institute for the Research on Canova and the Neoclassical School because Antonio Canova (1757–1822), the famous Italian sculptor, was born in Possagno, a village close to Bassano del Grappa. Every year since 1996 in the city of Bassano del Grappa, the institute organizes weeks on Canova and his time and publishes the papers given at these conferences. The present book publishes the papers given in 2003. They deal with Canova's works in various cities, his funeral, the monument in the Venetian Frari church, and the influence on Bertel Thorvaldsen (1770–1844), the Danish sculptor. The only article on legal problems is Andrea Emiliani on Canova's achievements for the advancement of academies and public museums (pp. 59–85).

Ebling, Klaus, and Marcel Schulze (eds.). *Kunstrecht [Art Law]*. Munich: Beck 2007. XXXI, 536 pp. ISBN 978-3-406-54253-4. €98.00. This handbook is divided into six parts. The first part deals with basic ideas of art law and its sources (by Marcel Schulze, editor of the journal *Kunstrecht und Urheberrecht*). In part 2 the artist and his work is discussed (ownership and possession by Kurt Siehr, copyright law by Wilhelm Nordemann, attorney-at-law and professor in Berlin, social security by Marcel Schulze). Part 3 by Kurt Siehr is devoted to the protection of cultural property in all its aspects. Art trade is the subject of part 4 (art trade proper by Gernot Schulze, attorney-at-law in Munich, loans and art experts by Robert Kirchmaier, jurist with the Bavarian State Galleries). Klaus Ebling, retired judge of the Federal Tax Court, deals with tax problems in part 5, and in part 6 customs law is explained by Reinhard Rüsken, judge of the Federal Tax Court.

Ehrle, Peter Michael, and Ute Obhof (eds.). *Die Handschriftensammlung der Badischen Landesbibliothek. Bedrohtes Kulturerbe? [The Collection of Manuscripts of the State Library of Baden. Endangered Cultural Heritage?]*. Gernsbach: Casimir Katz 2007. 160 pp., 44 black and white and colored

illustrations. ISBN 978-3-938047-25-5. €19.80. The dissolution of central and regional aristocratic powers in Germany after World War I created special problems of division of assets. It had to be decided which assets belonged to the new republican states and the German Reich and which were the personal property of the abdicating aristocratic family. There had been treaties between the new republican powers and the former ruling aristocratic houses, but they were not comprehensive and very clear. In the American case *Kunstsammlungen zu Weimar v. Elicofon* also, the Grossherzog Weimar claimed to be the owner of the Dürer paintings stolen in Germany in 1945 and discovered in New York in 1964. Recently, the Wettin family, ruling Saxony for many centuries until 1918, asked the state galleries in Dresden to return a collection of porcelain works of art; and in 2006 the question arose regarding whether a precious collection of manuscripts preserved in the State Library of Baden (State of Baden-Württemberg in southwest Germany) can be sold by the State Baden-Württemberg to compensate the House Baden for art objects to be transferred to the State Baden-Württemberg. When this intended sale was announced, a “cultural property dispute” (Kulturgüterstreit) broke off. It became uncertain who owns the manuscripts and the paintings to be given in exchange. Experts were nominated and submitted their memoranda to the government of Baden-Württemberg. All this is described by the authors after they have treated in detail the history of the collection of manuscripts.

El-Bitar, Julia. *Der deutsche und französische Kulturgüterschutz nach der Umsetzung der Kulturgüterückgaberichtlinie [The German and French Protection of Cultural Property after the Implementation of the Directive on the Return of Unlawfully Removed Cultural Property]*. Frankfurt am Main: Lang 2007. XVI, 258 pp. ISBN 978-3-631-57378-5. €51.50. This is a thesis submitted and accepted by the University of Cologne, Faculty of Law. Since 1993 national treasures of the Member States of the European Union are also protected in other Member States by the implementing statutes of the EC Directive 93/7/EEC of March 15, 1993, on the return of unlawfully removed cultural objects from the territory of a member state. Germany and France implemented the directive in 1998 (Germany) and 1995 (France: Act no. 95-577 of January 3, 1995). Nevertheless, the differences of cultural property policy are considerable. This is mainly because of the fact that so many cultural objects qualify as being part of the “patrimoine national” hardly ever diligently registered. In Germany, however, few objects are protected against the loss to owners living abroad. These differences may be unilaterally changed by Germany and France.

Fagan, Brian M. (ed.). *Discovery! Unearthing the New Treasures of Archaeology*. London: Thames & Hudson 2007. 256 pp., 320 illustrations, 312 in color. ISBN 978-0-500-05149-8. £24.05. In this volume archaeologist Fagan collects some 50 articles about the most important archaeological discoveries.

Fernández Pardo, Francisco. *Dispersión y destrucción del Patrimonio Artístico Español [Loss and Destruction of the Spanish Cultural Patrimony]*. Vol. 1: *Guerra de la Independencia (1808–1814)*; vol. 2: *1815–1868*; vol. 3: *1868–1900*; vol. 4: *1900–1936*; vol. 5: *1936–2007*. Madrid: Fundación Universitaria Española 2007. 501, 597, 584, 667, and 724 pp., hundreds of illustrations. ISBN 13-978-7392-658-4. \$525.00. This is a scientific study of all the losses of the Spanish cultural patrimony suffered since the Napoleonic wars. In five volumes the author (born 1937) describes the losses of paintings and art objects as well as the destruction of buildings in Spain and explains why they have been sold, smuggled, or destroyed. This may be a sad story (“una triste historia”) for Spain; however, it contributed the worldwide prestige and admiration for Spanish art in all major museums of the world.

Fischer, Hermann Josef, and Steven A. Reich (eds.). *Der Künstler und sein Recht. Ein Handbuch für die Praxis [The Artist and his Rights. A Handbook for Practice]*. 2nd ed. München: Beck 2007. XXX, 320 pp. ISBN-10: 3-406-53249-7. €39.00. This is a handbook on German law of artists. It deals with almost all legal aspects in the life of an artist: labor law (Elke Beduhn); copyright in general (Steven A. Reich); and with respect to movies (Matthias Braun), constitutional freedom of artistic expression (Hermann Josef Fischer), trade mark law (Harro von Have), contract law (Christoph Nix and Hartmut Reeb), and social security (Willy Nordhausen).

Fleckner, Uwe (ed.). *Angriff auf die Avantgarde. Kunst und Kunstpolitik im Nationalsozialismus* [Attack on the Avant-garde, Art and Art Politics under National Socialism]. Berlin: Akademie Verlag 2007, VII, 388 pp., 85 black and white illustrations. ISBN 978-3-05-004062-2. €39.80. This book is the first of the publications of the *Forschungsstelle "Entartete Kunst"* [Research Group "Degenerate Art"] established on the initiative of the Ferdinand-Möller-Stiftung Berlin in 2003 and since 2004 working at the Institute of Art History of the Free University of Berlin and at the Seminar of Art History of the University of Hamburg. This research group is devoted to studying and documenting the seizure, exhibition, and sale of works of "degenerate art" during the Nazi era and the handling of the problems of these art objects since then. This volume deals with four specific and general problems. In "The Ideology of National Socialism and the 'New Man,'" Laura Lauzemis traces the history of Oskar Schlemmer's cycle of paintings of Oskar Schlemmer (1888–1943; member of the Bauhaus in Weimar, Dessau, 1920–1929) for the Folkwang Museum in Essen, Germany (pp. 5–88). These paintings were prepared at the request of the former director of the museum, Ernst Gosebruch, and later removed under the new director, Klaus Graf von Baudissin. The exchange of letters between Schlemmer and Baudissin are discussed extensively. The second paper, by Kathrin Engelhardt, reconstructs and analyzes the 1938 Entartete Kunst exhibition in Berlin (pp. 89–187). Gesa Jeuthe describes the sale of "degenerate art" with the Gallery Fischer in Lucerne, Switzerland, in 1939 (pp. 189–305). The last contribution, by Isgard Kracht deals with the painter Franz Marc (1880–1916) and his art under the Nazi regime in Germany (pp. 307–77). All four contributions are scholarly and contain many references to sources and additional studies. We expect more studies of the same quality in further publications of the Research Group "Degenerate Art."

Fontanel, Béatrice. *L'Odyssée des musées* [The Odyssey of Museums]. Paris: Éditions de la Martinière 2007. About 150 pp., many colored illustrations. ISBN 978-2-7324-3655-5. €35.00. This copiously illustrated book tells the history of museums and not—as the title of the book might indicate—the wandering of museums. This is a recent phenomenon called the *Guggenheim-principle*, according to which national museums establish branches in foreign countries (e.g., Hermitage of St. Petersburg in Amsterdam and London; the Louvre in Atlanta, Georgia, United States; and soon in Abu Dhabi). The author starts with private collections in classical times and pursues the creation of private museums (il Museo of Paolo Giovio of Como, Italy, created at about 1520–1537); continues with the establishment of public museums (Ashmolean Museum in Oxford 1883, the British Museum in 1759, and the Louvre in 1793); and concludes with the new spectacular museum buildings in Bilbao, Graz, and London (Tate Gallery).

Frigo, Manlio. *La circolazione internazionale dei beni culturali. Diritto internazionale, diritto comunitario e diritto interno* [The International Circulation of Cultural Objects. International Law, Community Law and Internal Law]. 2nd ed. Milan: Giuffrè 2007. XV, 358 pp. ISBN 88-14-13571-1. €35.00. The first part of this book deals with the circulation of art objects in free trade and restrictions by international, community, and internal legislation; the protection of cultural objects in the event of armed conflict; and proceedings dealing with cultural property. The second part reproduces texts in English or Italian language.

Ganteführer, Felix, and Jörg Wacker (eds.). *Kunst: Recht und Steuern—Schwerpunkthemen für den Kunstsammler* [Art: Law and Taxes—Matters of Interest for Collectors]. Zürich: AXA 2007. 123 pp., with many illustrations. No ISBN. No price. This volume, sponsored by the AXA Art Insurance Co., collects more than 15 articles about sale of art, the insurance of art objects and tax problems.

Giordano, Mario. *Bilderräuber. Die grössten Kunstdiebstähle* [Art Thieves. The Most Important Art Thefts]. Berlin: Aufbau 2007. 62 pp., 19 colored illustrations. ISBN 978-3-351-04079-6. €19.95. This is a children's book telling the story of 18 famous art thefts with illustrations of the art objects stolen and sometimes already recovered.

Göhlert, Torsten. *Der Erwerb unterschlagener bzw. gestohlener Sachen vom Nichtberechtigten* [The Acquisition of Misappropriated or Stolen Objects from the Non-Owner]. Berlin: Duncker & Humblot 2007. 289 pp. ISBN 978-3-428-12354-4. €68.00. This is a doctorate thesis submitted to and accepted

by the Technical University Dresden Faculty of Law. The author is interested in the historical background of bona fide purchase according to German law and the German distinction between stolen property (which cannot be acquired bona fide according to § 935 BGB) and diverted property (which can be acquired *bona fide* according to § 932 BGB). The author shows that this distinction has no basis in Roman law and the tribal law of the Germanic tribes of the Visigoths, Franconians, and Bavarians. It emerged in the Middle Ages without any notable background. It would be more rational to exclude any bona fide purchase if the owner lost control because of a crime, whether by theft or conversion. This is the modern solution in the Netherlands (articles 3:86 et seq. Burgerlijk Wetboek) and Québec (articles 939 et seq., code civil).

Goodman, Nigel (ed.). *Dawson Turner. A Norfolk Antiquary and His Remarkable Family*. Chichester: Phillimore 2007. XI, 180 pp., 48 black and white illustrations. ISBN 978-1-86077-445-4. £25.00. At age 18 Dawson Turner (1775–1855) inherited his father's prosperous bank in Great Yarmouth, England. He amassed a fine collection of old master paintings, a considerable library, and an unequalled collection of autograph letters. He became the patron of the arts. The portrait painter Thomas Phillips was one of his closest friends and travelled with him on the continent. Turner was also interested in nature's treasure and became a fellow of the Linnean Society. This book is a biography of this remarkable man written by seven specialists on several aspects of the Turner's life.

Gornig, Gilbert H., Hans-Detlef Horn, and Dietrich Murswick (eds.). *Kulturgüterschutz—Internationale und nationale Aspekte [Protection of Cultural Property—International and National Aspects]*. Berlin: Duncker & Humblot 2007. 272 pp. ISBN 978-3-428-12525-8. €78.00. This is a collection of articles on the protection of cultural property in public international law, in the law of the European Union and in national law, especially in the law of Germany (also with respect to German national treasure still located in Russia), Hungary, Poland, Romania, and Russia. The articles are written in German and accompanied by English abstracts.

Greenfield, Jeanette. *The Return of Cultural Treasures*, 3rd ed. Cambridge: Cambridge University Press. 2007. 380 pp. 139, black and white illustrations. ISBN 978-0-80216-1. £65.00. This classic study added three chapters on the European and Far Eastern spoils of war. The chapter "First People" also deals with human remains returned to the state of origin. "Ground Zero" discusses the deliberate destructions by Hitler and the Cultural Revolution by Mao. Also new developments and new cases (e.g., destruction of the Bamiyan Buddhas) are added throughout the book.

Gregori, Daniela. *Dorotheum seit 1707. Die ersten 300 Jahre [Dorotheum since 1707. The First 300 Years]*. Wien: Brandstätter 2007. 144 pp., many black and white and colored illustrations. ISBN 978-3-85033-057-2. €39.90. The Dorotheum is the well-known auction house in Vienna founded as a pawn office on March 14, 1707. It became a separate legal entity in 1785, but it lasted until 1923 when it was placed under the supervision of the Federal Chancellery. The Dorotheum is located in the center of Vienna, in the Dorotheergasse 17. The name stems from the former monastery "Dorotheerstift," which was abandoned in 1782 and occupied by the pawn office until the new baroque building was finished and ceremonially opened in 1901. Many art objects stolen from Jewish citizens were sold in the Dorotheum after 1938. In 1999 the Dorotheum was privatized and sold to the bank Carl Spängler & Co. This bilingual German–English book discusses the history and present activity of the institution.

Grimsted, Patricia Kennedy, F. J. Hoogewoud, and Eric Ketelaar (eds.). *Returned from Russia. Nazi Archival Plunder in Western Europe and Recent Restitution Issues*. Leicester: Institute of Art and Law 2007. XXII, 349 pp., with many black and white illustrations and charts. ISBN 1-903987-11-3. £32.00. This book collects some 18 essays about the Nazi World War II plunder of archives in Russia, France, Belgium, the Netherlands, and Luxemburg. The return of these archives are also discussed, including the sources and charts about the returned objects. The last chapter deals with the Austrian Rothschild Archive returned to Vienna. A comprehensive bibliography and an index are added.

Grunwald, Walther, Michael Knoche, and Hellmut Seemann (eds.). *Die Herzogin Anna Amalia Bibliothek. Nach dem Brand im neuen Glanz [The Library of Duchess Anna Amalia. After the Fire in New Splendor]*. Berlin: Meissner 2007. 182 pp., with many illustrations. ISBN 978-387527-114-0. €39.90. On September 2, 2004, the Anna Amalia Library in Weimar caught fire, and many of the books and the library were destroyed. After 3 years most damage has been restored, and the library opened to the public on October 24, 2007. The book describes the restoration of the building, the different halls and the history of the collection.

Hall, Murray G., and Christina Köstner, “. . . Allerlei für die Nationalbibliothek zu ergattern . . .” *Eine österreichische Institution in der NS-Zeit [“. . . To get hold of some kind of things for the National Library . . .” An Austrian Institution during the Nazi Period]*. Wien: Böhlau 2007. 617 pp., 142 black and white illustrations. ISBN 978-3-205-77504-1. €49.00. The title of this book is a quotation of a letter written on January 11, 1944, by Paul Heigl, general director of the Austrian National Library from 1938 to 1945, to one of his colleagues expressing his hopes when he was travelling to Trieste, Italy, to visit its libraries. There he wanted only to buy books and manuscripts. But in Vienna Heigl and the staff of the National Library were eager to get as much as they could from the looted collections of books, manuscripts, books of music, and other treasures for the Austrian National Library. Many looted objects were returned after World War II and after the passing of the 1998 Austrian Restitution Act. All this is described in detail with thousands of footnotes and references to the single collectors deprived of their collections after 1938. This is a masterpiece of diligent research into one of the dark chapters of Austrian history. Late it comes, but it came.

Hensbergen, Gijs van. *Guernica. Biographie eines Bildes [Guernica. Biography of a Picture]*. München: Siedler 2007. 400 pp., several illustrations. ISBN 10-388-680-866-1. €24.95. This is the German translation of the English book published under the title, *Guernica: The Biography of a Twentieth-Century Icon*, and already presented in this *International Journal of Cultural Property* in 2005, p. 521.

Herzog Anton Ulrich-Museum, Braunschweig, Kunstmuseum des Landes Niedersachsen. *Museen und fürstliche Sammlungen im 18. Jahrhundert [Museums and Princely Collections in the 18th Century]*. Braunschweig: Herzog Anton Ulrich.-Museum 2007. 147 pp. with many illustrations. ISBN 978-3-922279-63-1. €17,15. This volume contains the 19 papers given at a colloquium on princely collections in the eighteenth century. These papers deal with specific collections and special art agents of famous collectors. All papers are written in German.

Höhne, Thomas. *Architektur und Urheberrecht. Theorie und Praxis: Ein Leitfaden für Architekten, Ingenieure und deren Rechtsberater [Architecture and Copyright. Theory and Practice. An Outline for Architects, Engineers and their legal Counsel]*. Wien: Manz 2007. XX, 181 pp. ISBN 978-3-214-00178-0. €42.75. Architects may have a copyright with respect to their buildings and installations. Recently, this problem of copyright of an architect's work led to a bitter fight between the Deutsche Bahn (German Railways) and the Hamburg architect Meinhard von Berkan regarding the new Berliner Hauptbahnhof (Central Station Berlin). The Deutsche Bahn ordered the plans, supervised the building, changed the architecture, and omitted the vaulted ceiling of the ground floor for long distance trains. The Landgericht Berlin protected the architect in its decision of November 28, 2006, and we still wait for the decision of the court of appeals. Such problems are treated also by the Viennese Attorney-at-Law Höhne. Primarily based on Austrian law, he treats problems with copyright, especially contract law with respect to works to be designed and supervised by architects.

Hollander, Pieter den. *Roofkunst. De zaak-Goudstikker [Expropriated Art. The Case Goudstikker]*. Amsterdam: Meulenhoff 2007. 367 pp., with 44 black and white and colored illustrations. ISBN 978-90-290-77897. \$47.50. This book describes in great detail the fate of the Dutch art dealer Jacques Goudstikker (1897–1940) and his collection of old masters and other pictures. The old masters were looted by Hermann Göring and other Nazis, and some of them were recovered by the Netherlands after World War II. In 2006 the Netherlands returned the Goudstikker collection to the heirs of Jacques Goudstikker, the ladies von Saher, and finally sold at auction in 2007 for almost \$10 million.

Husslein-Arco, Agnes Weidinger, and Alfred Weidinger (eds.). *Gustav Klimt und die Künstler-Compagnie [Gustav Klimt and the Artists-Association]*, Weitra: publication PN^o1 Bibliothek der Provinz 2007. 135 pp., with many colored illustrations. ISBN 978-385252-856-4, €27.30. In 1880 the three Viennese artists Franz Matsch (1861–1941), Gustav Klimt (1862–1918), and his brother Ernst Klimt (1863–1892) formed the association Künstler-Compagnie. Art works could be ordered and executed by the member who could best do it. This way they decorated the Palay Sturany in Vienna, the City Theatre in Brünn, and ceiling paintings on the Burgtheater in Vienna. When Ernst Klimt died, the Künstler-Compagnie dissolved; and Gustav Klimt became the president of the Vienna Sezession in 1897.

Hutt, Sherry, and David Tarler. *Yearbook of Cultural Property Law 2007*. Walnut Creek, CA: Left Coast Press 2007. 304 pp. ISBN 978-1-59874-078-3. \$69.95. Sponsored by the Lawyers' Committee for Cultural Heritage Preservation with Patty Gerstenblith as president, this useful book is devoted to a review of cultural property law in the United States in 2006. After an interview with John Henry Merryman and Joseph L. Sax, "Two Ways of Thinking about Cultural Property" eight practice area sections review the developments in different areas (e.g., tribes, museums, art market and international cultural property). Six articles deal with important problems of cultural property. In particular, Gerstenblith advocates for a change in antiquities market and acquisition policy after the return of many smuggled art objects by major American museums.

Istituto do Patrimônio Histórico e Artístico Nacional. Ministério da Cultura (ed.). *Patrimônio: práticas e reflexões [Patrimony: Practice and Reflections]*. IPHAN: Rio de Janeiro 2007. 427 pp., some black and white illustrations. ISBN 978-85-7334-053-2. No price. In 13 articles the book collects different aspects of preservation of the Brazilian cultural heritage.

Jungblut, Marie-Paule (ed.). *Ausgeraubt! Aktuelle Fragen zum nationalsozialistischen Kulturraub in Europa [Plundered! Actual Problems on the National-Socialist Plundering of Art Objects in Europe]*. Luxembourg: Publications Scientifiques du Musée d'Histoire de la Ville de Luxembourg 2007. 163 pp., many illustrations. ISBN 978-3-422-06769-1. €24.90. This is a catalog of the exhibition, Plundered! New Questions on the History of Luxemburg during World War II, shown in Luxemburg from May until November 2005. It is divided into three parts: (1) the summary of the exhibition itself with its 12 rooms on the occupation of Luxemburg by Germany, art thefts of German special troops, persecution of Jews, and restitution of art works after ceasefire; (2) documentation of the reaction of media and visitors towards the exhibition; (3) provenance research. Museum people, lawyers, detectives, and gallery owners from France, Germany, Luxemburg, the Netherlands, and the United States present their views on provenance research and the steps necessary after the Washington Conference Principles of 1998 have been accepted by many governments. This catalog is also available in English and French.

Kellein, Thomas, Roman Grabner, and Felicitas von Richthofen (eds.). *Perfektion und Zerstörung 1937 [Perfection and Destruction 1937]* Berlin: Wasmuth 2007. 528 pp. Many black and white and colored illustrations. ISBN 978-3-8030-3319-2. €49.90. This is a catalog of the exhibition 1937 Perfektion und Zerstörung (1937 Perfection and Destruction) staged in the Kunsthalle Bielefeld, Germany. It reviews art in 1937 in Germany, Italy, Spain, the Soviet Union, and the United States and deals also with the subject matters of sculpture, photography, surrealism, and abstraction. It is interesting to see that artists in different countries, apart from official art, are concerned about the same problems.

King, Elaine, and Gail Levin (eds.). *Ethics and the Visual Arts*. New York: Allworth Press 2006. XIV, 273 pp. ISBN 13-978-1-58115-458-0. £19.99. This is a collection of 20 papers on ethical issues around the visual arts. Of special interest are the papers of Ori Z. Soltes, "Politics, Ethics and Memory: Nazi Art Plunder and Holocaust Art Restitution" (pp. 65–87), and sculptor Richard Serra, "Art and Censorship" (pp. 185–194), dealing with the removal of the sculpture *Tilted Arc* from the Federal Plaza in New York in 1989.

Kirkpatrick, Sidney D. *The Revenge of Thomas Eakins*. New Haven: Yale University Press 2006. IX, 565 pp., 42 colored and many black and white illustrations. ISBN 987-0-300-136449. €22.00. This is a biography of the American painter Thomas Eakins (1844–1916) of Philadelphia, Pennsylvania. The book tells about his education in Philadelphia and later in Paris. Returning to the United States, he became head of the painting school of the Philadelphia Academy. When he left the school because of different views of teaching painting with nudes as a model, he resigned and had his own classes with Art Students League in Philadelphia. His famous paintings include *The Gross Clinic* and *Max Schmitt in a Single Scull* (Metropolitan Museum of Art, New York). *The Gross Clinic* has recently been saved for Philadelphia, because the Jefferson Medical College had to sell it.

Klepsch, Michael Carlo. *Picasso und der Nationalsozialismus [Picasso and the National Socialism]*. Düsseldorf: Patmos 2007. 239 pp. ISBN 978-3-491-35011-3. €22.90. Picasso (1881–1973) was a left wing person and member of the French Résistance. He protested with his *Guernica* in 1937 against fascism. Klepsch had access to the “File Picasso” of the French Security Police and therefore reveals new aspects of Picasso’s life before, during, and after the German occupation of France.

Koldehoff, Nora, and Stefan Koldehoff. *Wem hat van Gogh sein Ohr geschenkt? Alles, was Sie über Kunst nicht wissen [To Whom Donated van Gogh His Ear? All You Do Not Know About Art]*. Frankfurt am Main: Eichborn 2007. 388 pp., several black and white illustrations. ISBN 978-3-8218-5804-1, €19.95. This is a dictionary of terms on events and curiosities of art, art trade, artists, and art dealers.

Koordinierungsstelle für Kulturgüterverluste Magdeburg (ed.). *Kulturgüter im Zweiten Weltkrieg. Verlagerung—Auffindung—Rückführung [Cultural Property in World War II. Deposit—Discovery—Restitution]*. (Veröffentlichung der Koordinierungsstelle für Kulturgüterverluste, vol. 4). Magdeburg: Koordinierungsstelle 2007. 718 pp., 48 black and white or colored illustrations. ISBN 978-3-9811367-0-8. €35.00. The German Central Office for the Documentation of Lost Cultural Property in Magdeburg publishes 22 papers on 3 different issues of cultural property during and after World War II. German, Polish, and Russian authors deal first with governmentally or militarily organized art theft and art robbery during World War II. Five papers are devoted to the restitution of displaced art objects after World War II. The last and longest chapter reproduces 10 articles about German efforts after 1990 to recover German art objects located in East European countries and the aspects of any success to do so. The papers are written in German and accompanied by English and Russian summaries.

Koordinierungsstelle für Kulturgüterverluste Magdeburg and Beauftragter der Bundesregierung für Kultur und Medien (eds.). *Im Labyrinth des Rechts? Wege zum Kulturgüterschutz [In the Labyrinth of Law? Ways for the Protection of Cultural Property]* (Veröffentlichungen der Koordinierungsstelle für Kulturgüterverluste, vol. 5). Magdeburg: Koordinierungsstelle 2007. 402 pp., 15 black and white illustrations. ISBN 978-3-9811367-2-2. €24.90. In October 2006 the Agent of the German Federal Government for Cultural Affairs and Media convened a conference in Bonn in the protection of Cultural Property. Fourteen papers were given on public international law and German art. Taken by Russia as trophies, the web site www.lostart.de installed by the German Central Office for the Documentation of Lost Cultural Property, the immunity from seizure in modern loan practice, the return claims concerning stolen cultural property, cultural property as *res extra commercium* (un-merchantable objects), on illegal art trade with German art objects, art objects as loans in public offices, transport of art objects, and codes of ethics. All papers but one are written in German with English summaries. The paper on codes ethics by Norman Palmer is in English.

Kott, Christina. *Préserver l’art de l’ennemi? Le patrimoine artistique en Belgique et en France occupées, 1914–1918 [Preserving the Art of the Enemy? The Artistic Patrimony in Occupied Belgium and France, 1914–1918]*. Bruxelles: Lang 2006. 441 pp., with some black and white illustrations, ISBN 90-5201-332-2. €50,20. Still, today it is unclear whether and to what extent the Belgian, French, and German “Kunstschutz” during World War I were efficient and useful. The author, a German scholar teaching in France (Paris II), tries to explore the problem diligently.

Kulturgutverluste, Provenienzforschung, Restitution. Sammlungsgut mit belasteter Herkunft in Museen, Bibliotheken und Archiven [Loss of Cultural Objects, Provenance Research, Restitution. Objects of Collections with weighing Provenance in Museums, Libraries and Archives]. Berlin: Deutscher Kunstverlag 2007. 184 pp., with many illustrations. ISBN 978-3-422-06575-8. €19.90. This publication collects 17 articles on provenance research in Bavarian museums as well as on German efforts to find the owner of art objects of unknown provenance and still held in trust by the Federal Republic of Germany as the successor of the Collecting Points of the Allies. Some articles also deal with the Central Art Collecting Point in Munich and the German Koordinierungsstelle für Kulturgutverluste (Central Office for the Documentation of Lost Cultural Property) in Magdeburg and its Internet portal www.lostart.de. The publication is an excellent documentation of German and Bavarian efforts to solve provenance problems and help museums and collections to cope with the 1998 Washington Principles and the implementing German Declaration of 1999.

Lehmann, Klaus-Dieter, and Günther Schauerte, assisted by Uta Barbara Ullrich (eds.). *Cultural Assets—Transferred and Missing. An Inventory of the Prussian Cultural Heritage Foundation 60 Years after the End of World War II*. Berlin: Stiftung Preussischer Kulturbesitz 2004. 107 pp., with illustrations. No ISBN. €5.00. This publication reminds the reader that many treasures of 21 Berlin museums and cultural institutions are still missing or transferred to Russia. The text enumerates the different institutions and mentions the most important missing objects.

Lehmann, Klaus-Dieter, and Günther Schauerte, assisted by Uta Barbara Ullrich (eds.). *Kulturschätze—verlagert und vermisst. Eine Bestandsaufnahme der Stiftung Preussischer Kulturbesitz 60 Jahre nach Kriegsende* [Cultural Assets—Transferred and Missing. An Inventory of the Prussian Cultural Heritage Foundation 60 Years after the End of World War II] Berlin: Stiftung Preussischer Kulturbesitz 2005. 107 pp., 102 black and white illustrations. No ISBN. €5.00. This is the German version of *Cultural Assets—Transferred and Missing. An Inventory of the Prussian Cultural Heritage Foundation 60 Years after the End of World War II* mentioned above.

Litchfield, David R. *The Thyssen Art Macabre*. London: Quartet Books 2007. XVI, 470 pp., several black and white illustrations. ISBN-13: 978-0-7043-7119-4. £25.00. August Thyssen (1842–1926) created one of the world's greatest industrial fortunes by producing iron and steel and thereby profiting from World War I. His son Heinrich Thyssen (1873–1947), in charge of banking, logistics, and service within the family enterprise, married the Hungarian Baroness Margit Bornemisza de Kaszán. Their child was Hans Heinrich (called Heini) Thyssen-Bornemisza (1921–2002), the owner of the famous art collection located in the Villa Favorita, Lugano (Switzerland), and finally in Madrid. The journalist David Litchfield and the researcher Carolin Schmitz tell the story of the rise and fall of the Thyssen dynasty with their extravagance, divorces, art collecting, and inheritance battles. Although heavily involved in German politics and war (especially through Heini's uncle Fritz Thyssen, 1873–1951), the Thyssens avoided financial and moral retribution by renouncing their German identity and adopting Hungarian nationality and questionable aristocratic status before seeking the additional protection of Swiss residency. Hans Heinrich's daughter Francesca (born 1958) married Archduke Karl von Habsburg-Lothringen (born 1961), the son of Otto von Habsburg and grandson of the last Austrian emperor.

Mark, Jan. *Komm mit ins Museum! [The Museum Book!]*. Munich: Knesebeck 2007. 53 pp., with illustrations by Richard Holland. ISBN 978-3-89660-472-9. €17.95. This is a children's book encouraging children to visit museums and discover the treasures and miracles of these institutions.

Marx, Barbara, and Karl-Siegbert Rehberg (eds.). *Sammeln als Institution. Von der fürstlichen Wunderkammer zum Mäzenatentum des Staates* [Collecting as Institution, From the Princely Chamber of Wonders to the Patronage of the State]. Munich: Deutscher Kunstverlag 2006. XXXI, 398 pp., 104 black and white and 47 colored illustrations. ISBN 978-3-422-06615-1, €68.00. This is a collection of 23 articles written in English (2), French (2), German (16), and Italian (3), tracing the history of collecting from the time of renaissance and baroque, to the eighteenth, nineteenth, and twentieth centuries. The authors show how private collecting first served to gain prestige of the collector in Bologna,

Dresden, Florence, and Mantova as well as to impress the public with universal museums created during the eighteenth century in Dresden, Mannheim, Prague, Rome, St. Petersburg, and Vienna. During the nineteenth century collecting became also a habit of citizens. And in the twentieth century, the states became patrons of art and museums. The state entered the scene with the aim of educating the public, supporting public interest in art and science, and preserving the past for the benefit of future generations.

McShane, Thomas, and Dary Matera. *Loot. Inside the World of Stolen Art*. Dunshaughlin: Maverick House 2007. XVI, 344 pp., 23 black and white illustrations. ISBN 978-1-905379-37-8. £8.99 (in the U.S. published by Barricade Books as *Stolen Masterpiece Tracker*). One of the world's foremost authorities on art theft business, McShane (having worked as an undercover operative for the Federal Bureau of Investigation for 36 years and recovered \$900 million worth of stolen art) presents a unique memoir that gives the reader a thrilling ride through the world of stolen art and artifacts. In 18 chapters the authors recall art thefts committed in Europe (theft of the painting *The Holy Family with St. Catherine and Honoured Donor* of Jacopo Robusti, called Tintoretto, which was stolen in 1945 from the Dresden Art Gallery and gave rise to the case *United States v. One Tintoretto Painting*, 527 F.Supp. 1071, S.D.N.Y. 1981; 691 F.2d 603, 2d Cir. 1982; theft of a Vermeer painting from the Beit Collection in Ireland in 1974) and in the United States (theft of paintings from the Isabella Stewart Gardner Museum Boston in 1990).

Meister, Jochen (ed.). *Münchener Secession. Geschichte und Gegenwart [The Munich Secession. History and Present]*. München: Prestel 2007. 192 pp., with many black and white and colored illustrations. ISBN 978-3-7913-3877-4. €49.95. In 1892 some Munich artists decided to create a new Verein Bildender Künstler Münchens and abstain from the pressure of academic painting. Members of the "Munich Secession" were Hans Thoma (1839–1924), Lovis Corinth (1858–1925), and Max Liebermann (1847–1935). The Munich Secession was dissolved in 1938 and was created anew in 1945. This history of the Munich Secession is told in three articles.

Merryman, John Henry, and Stephen K. Urice. *Law, Ethics and the Visual Arts*, 5th ed. Alphen aan den Rijn: Kluwer 2007. 1350 pp. ISBN 9789041125170. €100.00 or \$128.00 (softcover). This is the new updated edition of the classical casebook on cultural property.

Morel, Jean-Paul. *C'était Ambroise Vollard [This was Ambroise Vollard]*. Paris: Fayard 2007. 622 pp., with some black and white illustrations. ISBN 978-2-2136-2472-3. €28.00. Ambroise Vollard (1866–1939) was one of the most important art dealers of the first half of last century. He sold paintings of van Gogh, Gauguin, Cézanne, Bonnard, Vuillard, Matisse, Derain, Vlaminck, Renoir, Degas, and many other modern painters. This book is a biography of Ambroise Vollard.

Moustaira, Elina N. *Σχέση δικαίου & τέχνης [Relation of Law and Art]*. Athens: Sakkoulas 2007. 93 pp. ISBN 960-15-1679-4. €15.00. This booklet deals with some aspects of relations between art and law.

Naef, Silvia. *Bilder und Bilderverbot im Islam [Pictures and Prohibition of Pictures in Islam]*. München: Beck 2007. 160 pp., 18 black and white illustrations. ISBN 978-3-406-44816-4. €18.90. The author is professor of Cultural History in the Muslim World at the University of Geneva. She traces the history of Islamic culture and religion from the very foundations in the Koran up to the recent demonstrations of Muslims against caricatures of Mohammed in Danish newspapers. The French original is available under the title, *Y a-t-il une "question de l'image" en Islam?* (Paris: Téraédre, 2004).

Nilsen, Anna. *Tatort Kunstauktion. Leg den Fälschern das Handwerk! [The Auction Mystery]*. Hildesheim: Gerstenberg 2007. 48 pp., many colored illustrations. ISBN 978-3-8369-5161-6. €16.00. This is the German translation of a 2005 children's book *Art Auction Mystery*. It tells the stories of fakers of art and how the fakes were finally discovered.

Pantaneli, Roberta, and Monica Preti-Hamard (eds.). *La circulation des œuvres d'art [The Circulation of Works of Art in the Revolutionary Era 1789–1848]*. Rennes: Presses Universitaires 2007. 362 pp., with many illustrations. ISBN 978-2-7535-0345-8. €24.00. The 21 papers of this collection were orig-

inally given at the colloquium “Redistribution: Révolution, politique, guerre et déplacement de l’art” (“Revolution: Politics, War and the Movement of Art, 1789–1848”) held in Paris in December 2004 under the auspices of the Institut national d’histoire de l’art and the Getty Research Institute. The papers are written in English, French, or Italian with summaries in French at the end of the volume. Between 1798 and 1848 more than 10,000 of works of art were sold or changed hands. Two of the last four papers deal expressly with the effect of the Napoleonic wars in France and the effect on art formerly unknown.

Pearce, Susan (ed.). *Visions of Antiquity. The Society of Antiquaries of London 1707–2007*. London: The Society of Antiquaries 2007. X, 451 pp., 116 mostly black and white illustrations and 27 tables. ISBN 978-0-85431-287-0. \$150.00. In 1707 the Society of Antiquaries of London was founded. They collected books and ancient objects and were eager to discuss problems of the ancient world. The history of the society is described in 17 articles published in this volume.

Peeters, Natasja (ed.). *Invisible Hands? The Role and Status of the Painter’s Journeyman in the Low Countries c. 1450–c.1650*. Leuven: Peeters 2007. XXV, 173 pp., 24 black and white illustrations. ISBN 978-90-429-1937-2. €49.00. This is a collection of papers given at a conference held in Groningen in March 2003. The seven case studies deal with southern Netherlandish towns, in particular Antwerp, Brussels, Mechelen, Ghent, and Bruges. These years can be characterized as the “golden age” of Flemish painting. Many painters were still considered craftsmen with many journeymen and a business-like atelier.

Pitman, Joanna. *The Raphael Trail*. London: Ebury Press 2007. IX, 291 pp., 1 colored illustration. ISBN 9780091901721. £7.99. This book traces the history of Raphael’s painting *St. George and the Dragon*, painted in 1506 and 1507 at the commission of Guidobaldo, duke of Urbino, as a present for King Henry VII. After King Henry it went to the Herbert family, earls of Pembroke, and King Charles I. When the art collection of Charles I was sold, the painting finds its way into the collection of Pierre Crozat and later of Catherine the Great of Russia. In 1917 the painting formed part of the Hermitage Gallery. It was then sold in 1931 to Andrew Mellon for the National Gallery of Art in Washington, DC, where the painting may be admired today.

Plöckinger, Oliver. *Kunstfälschung und Raubkopie. Eine strafrechtliche Untersuchung [Art Forgery and Pirate Copy. A Research in Criminal Law]*. Vienna: Manz 2006. XVIII, 175 pp. ISBN 10: 3-214-07731-7. €38,80. This is a 2006 doctoral thesis submitted and accepted by the University of Linz, Austria, Faculty of Law. It considers all criminal aspects of artwork forgery and pirate copies from the perspective of Austrian law.

Potz, Richard, Birgit S. Moser-Zoundjiekpon, and Wolfgang Wieshaider (eds.). *Kulturrecht [Law of Culture]*. Wien: Verlag Österreich 2006. 314 pp. ISBN 10: 3-7046-4964-3. €35.00. This book is a textbook of statutory provisions of Austria on the law of culture, including the law of cultural property. It publishes constitutional sections as well as international instruments, European law, and Austrian law on private law, criminal law, administrative, and tax law.

Presidenza della Repubblica Italiana and Ministero per i beni e le attività culturali (eds.). *Nostoi. Capolavori ritrovati [Return. Masterpieces Found Again]*. Rome: Segretario generale della Presidenza della Repubblica 2007. 238 pp., many illustrations. No ISBN. \$25.00. This is a catalog of an exhibition in the president’s palace in Rome, the Palazzo del Quirinale. The catalog features objects smuggled out of Italy during the last 50 years and returned by American museums.

Ray, John. *The Rosetta Stone and the Rebirth of Ancient Egypt*. London: Profile Books 2007. 199 pp., 25 black and white illustrations. ISBN-10: 1-86197-334-9. £15.99. The Rosetta stone was buried in the ruins of a temple in the Nile Delta near the town of Rosetta until the summer of 1799 when the French army, who had invaded Egypt the previous year, reconstructed the building and found the stone. The author, professor of Egyptology at Cambridge University and Fellow of the British Academy, discusses the discovery of the Rosetta stone, its 1802 acquisition by the British army, and its transfer to the British Museum where it is the most famous object and attracts the most visitors. The

trilingual Rosetta stone in hieroglyphs, demotic, and Greek reproduces an agreement drawn up by the synod of Egyptian priest praising the pharaoh Ptolemy V Epiphanes on March 27, 196 BC. The Rosetta stone served as the key to the decipherment of hieroglyphs by Thomas Young (1773–1829) and Jean-François Champollion (1790–1832). The author also expounds on the rivalry between these two scholars. The last chapter, “Whose Loot Is It Anyway?” closes with the following sentences: “The British Museum has given [the Rosetta Stone] a physical setting for the past 200 years, and it is a good home, but its true location is different and it is universal. That homeland is the wonder which is the beginning of knowledge, and which speaks to the mind.”

Reichelt, Gerte (ed.). *Original und Fälschung im Spannungsfeld von Persönlichkeitsschutz, Urheber-, Marken- und Wettbewerbsrecht [Original and Forgery in Conflict with the Law on Privacy, Copyright, Trademark and Competition]*. Wien: Manz 2007. VIII, 137 pp., 7 black and white illustrations. ISBN 978-3-214-11366-7. €42.00. This volume reproduces the papers given at a symposium in Vienna in May 2006. Ten Austrian scholars and one German scholar discussed the problem of authenticity in art history (Wilfried Seipel of the Kunsthistorisches Museum, Vienna; Manfred Koller of the Academy of Visual Arts, Vienna), law (Herbert Rosendorfer of Munich; Erik Jayme of Heidelberg), and music (Markus Kiesel of Ludwigsburg), with respect to photography (Florian Mercker, attorney in Munich). Also moral rights and forgery (Mira T. Sundara Rajan of British Columbia), copyright (Michel M. Walter of the University of Vienna), trademark piracy (Helmut Sonn, patent attorney of Vienna), and forgery in art trade (Felicita Kunth of the Dorotheum, Vienna) were matters of the symposium. The only paper given in English is that of Sundara Rajan: “Moral Rights and Forgery: Can Europe Show the Way?” Although there may be problems to delimit an original from similar originals based on works of the past, it is still possible to distinguish forgeries, fakes, and plagiarism from the original, draw the respective legal conclusions, and evaluate them accordingly in artistic life.

Reinitzer, Heimo. *Gesetz und Evangelium. Über ein reformatorisches Bildthema, seine Tradition, Funktion und Wirkungsgeschichte [Statute and Gospel. On a Subject Matter for Pictures in Reformation, its Tradition, Function and History]*. Hamburg: Christians 2006. 2 vols. 535 and 415 pp., with 285 black and white and colored illustrations. ISBN 3-939969-00-1. €128.00. These volumes correct the picture of protestant Europe insofar as there have been, despite the iconoclasm in many countries, a tradition of certain pictures depicting the confrontation of the old and the new biblical law. This is demonstrated clearly in Volume II in which the examples for this thesis are collected with a commentary in Volume I.

Renold, Marc-André, Pierre Gabus, and Jacques de Werra (eds.). *L'expertise et l'authentification des œuvres d'art [Expert's Report and Authentication of Art Objects]*. Zürich: Schulthess 2007, 176 pp. ISBN 978-3-7255-5387-7. €40.00. This publication reproduces the papers given at a conference in March 2006. Collected are 10 papers consider practical aspects of an expert's report and authentication and the other 5 papers discuss legal problems with civil and criminal law.

Rheinheimer, Vivian J. (ed.). *Herbert M. Gutmann. Bankier in Berlin, Bauherr in Potsdam, Kunstsammler [Herbert M. Gutmann. Banker in Berlin, Client in Potsdam, Art Collector]*. Leipzig: Koehler & Amelang 2007. 191 pp., with many illustrations. ISBN 978-3-7338-0351-3. €39.90. Herbert M. Gutmann (1879–1942) was the son of Eugen Gutmann, the founder of the Dresdner Bank. He was a successful Jewish banker who became a Christian in 1898. Herbert Gutmann succeeded him. He also was successful. He build a representative family home in Potsdam and became also an art collector. When in 1936 Herbert Gutmann emigrated to the United Kingdom, his property was confiscated. He died of cancer in England. His property in Potsdam was returned after 1990 and could be sold by his heirs.

Rudolph, Sabine. *Restitution von Kunstwerken aus jüdischem Besitz. Dingliche Herausgabeansprüche nach deutschem Recht [Restitution of Art Objects of Jewish Owners. Remedies in rem according to German Law]*. Berlin: De Gruyter 2007 XIX, 328 pp. ISBN 978-3-89949-436-5. €88.00. This is a doctorate thesis submitted and accepted by the Technical University of Dresden Faculty of Law in 2006.

The author deals with the problem whether former Jewish owners and their heirs have still a legal right to recover their art works under German private law of property. She places considerable importance on the Washington Conference Principles of Nazi-Confiscated Art of December 3, 1998, and argues that from 1999 no bona fide purchase was possible under German law. But before that time many art objects were already sold to good faith purchasers and lost for the former owners unless public museums, as they do in Germany, do not claim good faith purchase, prescription, or statute of limitations. Presently, even property claims are subject to statutes of limitations of 30 years.

Sandulli, Maria Alessandra. *Codice dei beni culturali e del paesaggio. D.Lg. 22 gennaio 2004, n. 42 modificato con i DD.lg. 24 marzo 2006, nn. 156 e 157* [Code of Cultural Objects and of the Landscape. Legislative decree no. No. 42 of 22 January 2004, modified by the Legislative decrees nos. 156 and 157 of 24 March 2006]. Milan: Giuffrè 2006. XXVIII, 1242 pp. ISBN 88-14-12520-1. €95.00. This is an article by article commentary to the new Italian Code of Cultural Property and Landscape.

Schaffrath, Christina. *Die Rückführung unrechtmässig nach Deutschland verbrachten Kulturgutes an den Ursprungsstaat* [Restitution of Illegally to Germany Transferred Cultural Objects to the State of Origin]. Frankfurt am Main: Lang 2007. XXI, 355 pp. ISBN 978-3-631-57066-1. €52,80. This is a thesis submitted and accepted by the University of Würzburg Faculty of Law. First the author enumerates the international instruments dealing with the restitution of cultural objects, with the 1970 UNESCO Convention, the 1995 UNIDROIT Convention, and several European conventions on international assistance in criminal matters. The second part is devoted to the different legal claims and suit with which an object may be recovered. The final part deals with models for reform and new solutions.

Schnabel, Gunnar, and Monika Tatzkow. *Nazi Looted Art. Handbuch Kunstrestitution weltweit* [Nazi Looted Art. Handbook Restitution of Art Objects Worldwide]. Berlin: Proprietas 2007. 528 pp. ISBN 978-3-00-019368-2. €44.80. The Attorney-at-Law Schnabel of Berlin and the historian Tatzkow of Berlin summarize the law of acquisition and loss of movable property in nine countries (Austria, France, Germany, Italy, the Netherlands, Russia, Switzerland, the United Kingdom, and the United States). The second chapter is devoted to claims of public law and procedure in 22 counties (Australia, Austria, Canada, Czech Republic, Denmark, Finland, France, Germany, Hungary, Ireland, Italy, the Netherlands, New Zealand, Norway, Poland, Portugal, Russia, South Africa, Spain, Sweden, the United Kingdom, and the United States). Another three chapters deal with claims based on international instruments, especially on the Washington Principles of 1998, with codes of ethics in art trade and class actions. The second part is a collection of 112 national and international cases on cultural property each summarized in two or three pages. The first part on the legal situation in many countries does not have references to sources. However, the national reports seem to be quite accurate but not exhaustive.

Schoeps, Julius H., and Anna-Dorothea Ludewig. *Eine Debatte ohne Ende? Raubkunst und Restitution im deutschsprachigen Raum* [A Debate without End? Looted Art and Restitution in German Speaking Countries]. Berlin: Verlag für Berlin-Brandenburg 2007. 325 pp. ISBN 978-3-86650-641-1. €16.80. In April 2007 the Moses Mendelssohn Zentrum für europäisch-jüdische Studien in Potsdam convened an international conference on art looted during World War II and the efforts to locate these objects and to return them to their former owners or to their heirs. The papers read during this conference are collected in this publication. Three papers are devoted to the practice of restitution in Germany and Switzerland. Four contributions discuss the restitution of objects held by museums and libraries. Here Martin Roth, director general of the Dresden State Art Collections, stresses that all looted objects in public museums or libraries should be returned to the former owners. Three paper consider legal aspects of restitution, and the final four papers discuss the problem of restitution and the reaction of the public. The Kirchner 1913 painting *Berliner Strassenszene* was returned in 2006 and ultimately sold for \$38 million in November 8 by Christie's of New York. The final Potsdam Resolution on April 24, 2007, confirms the Washington Conference Principles of 1998, urges German

authorities to live up to these principles and to engage in provenance research, and recommends a follow-up conference to review the effects of the principles of 1998 and to discuss any necessary improvements.

Schulze, Sabine. *Streitbilder. Szenen aus der Gründungsgeschichte des Städel* [*Disputed Paintings. Scenes from the Era of the Städel's Founding*]. Frankfurt am Main: Städel Museum 2007. 64 pp., 20 colored illustrations. No ISBN. €7.50. In 1815 Johann Friedrich Städel (1728–1816) founded the Art Institute of Frankfurt, later called the Städel Museum. In 1830 Philipp Veit (1793–1877), one of the Rome-centered “Nazarenes,” was appointed to become the first director of the art institute. Soon the order of paintings and their acquisition by the institute became the cause of a heavy dispute and the resignation of Philipp Veit in 1843. These “disputed paintings” were devoted to biblical scenes as well as historical events (e.g., Jan Hus before the Council of Constance in 1410), landscapes, mythological tales, genre scenes, and classical stories. There was also a price battle between the artists and the competition for the highest price paid by the institute. The booklet is the catalog of the exhibition of the “disputed paintings” in the stairs of the Städel Museum. It is written in German and English.

Seipel, Wilfried (ed.). *Die Saliera de Benvenuto Cellinu. The Salt Cellar of Benvenuto Cellini*. Wien: Kunsthistorisches Museum 2006. 38 pp. ISBN 3-85497-101-X. €4.90. This German and English bilingual publication is devoted to the January 22, 2006, reappearance of the Salt Cellar of Cellini stolen from the Kunsthistorische Museum on May 11, 2003. Beautifully illustrated, the book describes the history of the Salt Cellar and celebrates its reappearance. Since 1570 it has been in the possession of the Habsburg family and later of Austria. King Charles IX of France (King: 1560–1574) donated it to the Habsburg family when he married the daughter of Emperor Maximilian II (Emperor: 1564–1576).

Simpson, James. *Burning to Read. English Fundamentalism and Its Reformation Opponents*. Cambridge, MA: Belknap, Harvard University Press 2007. XIV, 346 pp. ISBN 13-978-0-674-02671-1. \$27.95. After exploring the heroism and achievements of sixteenth-century English Lutherans, particularly William Tyndale (1490/95–1536), the book turns to the bad news of the Lutheran Bible. Simpson (professor of English at Harvard University) outlines the dark, dynamic, yet demeaning paradoxes of Lutheran reading: demands that readers hate the biblical text before they can love it; be constantly on the lookout for readable signs of their own salvation; and be prepared to repudiate friends and all tradition on the basis of their personal reading of Scripture. Such reading practice provoked violence not only against Lutheranism's states enemies. It also prompted psychological violence and permanent schism within its own adherents. The last wave of fundamentalist reading in the West provoked 150 years of violent upheaval.

Staatliche Museen zu Berlin (ed.). *Dokumentation der Verluste. Band VII: Skulpturen, Möbel* [*Documentation of Losses. Volume VII: Sculptures. Furniture*]. Berlin: Skulpturensammlung Staatliche Museen zu Berlin 2006. 265 pp., many illustrations. ISBN 3-88609-562-2. €24.80. This book enumerates the losses of sculptures and furniture suffered by the Berlin Collection of Sculptures (Bode Museum). These are approximately 2500 pieces.

Staatliche Kunstsammlungen Dresden. Gemäldegalerie Alte Meister (eds.). *Gerettet. Die Restaurierung der grossen Formate nach der Flut von 2002* [*Saved. The Restoration of the Big Formats after the Flood of 2002*]. München: Deutscher Kunstverlag 2007. 175 pp., many illustrations. ISBN 978-3-422-06736-3. €29.90. In August 2002 the Elbe river at the city of Dresden flooded large parts of the city and threatened the Art Gallery of Dresden. This book is a catalog of the 2007–2008 exhibition in the Dresden Art Gallery telling the story of safekeeping the art treasures of Dresden and the damage to big formats stored in the museum's cellar as well as to historic frames. These art works have been restored in the meantime and exhibited in the exhibition.

Stamatopoulou, Elsa. *Cultural Rights in International Law. Article 27 of the Universal Declaration of Human Rights and Beyond*. Leiden: Nijhoff 2007. XVI, 333 pp. ISBN 978-90-04-15752-1. \$149.00. This book deals with the legal history of article 27 of the Universal Declaration of Human Rights on

the participation in cultural life of the community; the enjoyment of arts and sharing in scientific advancement; and the rights of protection of the moral and material interests resulting from any scientific, literary, or artistic production of which he or she is the author. The author gathers all instruments dealing with cultural rights and tries to answer whether these rights have been effectively executed and protected.

Steinmann, Ernst. *Der Kunstraub Napoleons [The Art Looted by Napoleon]*. Rome: Bibliotheca Hertziana 2007. 477 pp. No ISBN. Available at <http://edoc.biblhertz.it/editionen/steinmann/kunstraub/>. This is a posthumously published essay of Ernst Steinmann (1866–1934), the first director of the Bibliotheca Hertziana (formerly Kaiser-Wilhelm-Institut now Max-Planck-Institut for Art History) in Rome. In 1915 he started to pursue in penetrating research of Napoleon's looting of art treasures in Europe. During World War I, Germany planned to recover art objects stolen by Napoleon and exhibited still in the Louvre. This was an illegal plan because in the 1871 Treaty of Versailles, all matters dealing with Napoleon I were settled. What Steinmann did and wrote is a diligent and well-documented study of Napoleon's looting of art in Europe. The end of Steinmann's study publishes an essay by Christoph Roelf about Steinmann's research of art history, war propaganda, and looting of art during World War I. Yvonne Dohna wrote the preface and some editorial notes. Bénédicte Savoy correctly states in a review of the book that Barbarian are only members of the other side.

Stokes, Simon. *Artist's Resale Right (Droit de Suite): Law and Practice*. Leicester: Institute of Art and Law 2006. IX, 86 pp. ISBN 1-903987-15-6. £13.00. In 2001 the European Union issued Directive 2001/84/EC of the European Parliament and of the Council of September 27, 2001, on the resale right for the benefit of the author of an original work of art. Before the United Kingdom implemented the directive with The Artist's resale Right Regulation 2006, it did not have such a right originally invented by France in 1920. The author, solicitor in London and advisor on the implementation of artist's resale right, discusses the directive and the U.K. implementation regulation. He finally criticizes that there are so many uncertainties and lacunae that it will take a long time to reach harmonized court decisions.

Strathern, Paul. *Napoleon in Egypt. The Greatest Glory*. London: Jonathan Cape 2007. XV, 480 pp., 19 illustrations and 11 maps. ISBN 978-0-224-07681-4. £20.00. The author is mainly interested in the invasion of Egypt by Napoleon; but he also stresses his interest in the Egyptian history and antiquities, the creation of the French Institute in Cairo (1798), and the rising interest in Egyptian culture in Europe.

Strauch, Gregor. *Rechtsverhältnisse an Kulturgütern im Internationalen Sachenrecht [Legal Relations of Cultural Objects in Private International Law of Property]*. Berlin: Wissenschaftlicher Verlag 2007. XVI, 272 pp. ISBN 978-3-86573-252-1. €36.00. This is a doctorate thesis submitted and accepted by the University of Freiburg (Germany) Faculty of Law. The author discusses whether the transfer of cultural objects should be governed—as it is today in Germany and in many other countries—by the *lex rei sitae* at the time of transfer or whether they should be subject to the *lex originis* (the law of the place of origin where the objects have been stolen, as unmerchantable illegally transferred or as national treasures illegally exported). Based on German private international law and the prevalence of the *lex rei sitae* in property law, the author convincingly holds that the *lex rei sitae* cannot be replaced by the *lex originis* as the law of the closer connection under the exception clause of German private international law (article 46 EGBGB). But foreign mandatory rules on unmerchantability and export prohibitions may be enforced in local courts even if these are rules of a third state (different from the forum state and the state the law of which governs the transfer, mostly the *lex rei sitae*).

Swennen, Frederik (ed.). *Kunst en recht [Art and Law]*. Antwerpen: Intersentia 2007. XXI, 388 pp. ISBN 978-90-5095-713-7. €49.00. This is a Belgian handbook on 15 different legal aspects of art. Different authors deal with the freedom of expression and its limits, art, and criminal law; art trade and security of trade; family patrimony and the transfer of art collections; art and insurance law; the relation between the artist and galleries; art and auction houses; the income of an artist; the international aspects of income taxes to be paid by an artist; the value added tax duties of a visual artist;

fiscal aspects of art and art lovers; social security of artists; copyright and art; the Art Commission of Belgium; and the *droit de suite* of artists. All articles are written in Flemish without English summary.

Tampieri, Tiziana. *La vendita di opere d'arte. Fra tutela e mercato [The Sale of Art Objects. Between Protection and Market]*. Bologna: CLUEB 2006. XV, 328 pp. ISBN 978-88-491-2717-1. €25.00. This author, attorney-at-law in Bologna and teacher at the Faculty of Literature and Philosophy of the University of Bologna, School Specialising in Art History, deals in 12 chapters with the control of art circulation, the protection in armed conflict, the international conventions of UNESCO 1970 and UNIDROIT 1995, the internal law of Italy, the sale of art objects, the sale at auction, the sale by electronic means, experts and technical advice, copyright problems, fakes of art, relating with art galleries, and procedural problems. Many footnotes refer to many sources and further readings.

Thuillier, Jacques. *La galerie des Glaces. Chef-d'œuvre retrouvé [The Gallery of Mirrors. A Master Piece Recovered]*. Gallimard: Paris 2007. 127 pp., many colored illustrations. ISBN 978-2-07-034315-7. SFr. 24.80. The Gallery of Mirrors (1678–1684) of the Castle of Versailles has been restored and reopened in 2007. In celebration of this event, the booklet illustrates the masterpiece of Charles le Brun (1619–1690) and the other artists. It also tells the story in history of the Gallery of Glaces, from the time of Louis XIV to the French-German history in 1871 and 1919.

Trio, Paul, and Marjan De Smet (eds.). *The Use and Abuse of Sacred Places in Late Medieval Towns*. Leuven: Leuven University Press 2006. XII, 247 pp., 17 black and white illustrations. ISBN 978-90-5867-519-4. \$43.95. Ten papers on the situation in the Netherlands, Germany, and Great Britain tell the story in which churches and other sacred places are used for safety, defense, strategy, commercial purposes, or display of the treasures of patrons. In short, in medieval times the church was more than the place of worship and prayer; it was also the place of communication and daily life of the parish.

Vercelloni, Virgilio. *Cronologia del museo [Chronology of the Museum]*. Milan: Jaca Book 2007, XIX, 310 pp. ISBN 978-88-15-40798-5. €24.00. In a chronology the author (1930–1995) mentions important events for museums, museum policy, and management.

Voigt, Vanessa-Maria. *Kunsthändler und Sammler der Moderne im Nationalsozialismus. Die Sammlung Sprengel 1934 bis 1945 [Art Dealers and Collectors of Modern Art in National Socialism. The Collection Sprengel 1934 until 1945]*. Berlin: Reimer 2007. 331 pp., with 64 black and white and colored illustrations. ISBN 978-3-496-01369-3. €49.00. This a dissertation submitted and accepted by the University of Münster Faculty of Philosophy in 2005. Voigt discusses how in times of “degenerate art,” there was an art market of works of art of “degenerate artists.” The industrialist Bernhard Sprengel (1899–1985) of Hannover bought almost 600 works of German expressionist painters, rescued them from destruction, and later donated these works to the city of Hannover. This museum also agreed to return Nazi confiscated paintings and works of art.

Warren, Jeremy, and Adriana Turpin (eds.). *Auctions, Agents and Dealers. The Mechanisms of the Art Market 1660–1830*. Oxford: The Beazley Archive and Archaeopress/Wallace Collection 2007. IX, 173 pp., many black and white illustrations. ISBN 978-1-903767-09-2. \$72.50. This book publishes the papers given at the Mechanisms of the Art Market Conference held at the Wallace Collection of London on December 12–13, 2003. The 14 papers, most written in English (and if not with an English summary), set out to examine aspects of seventeenth- to early nineteenth-century collecting from the perspective of the art market, including the mechanisms devised to create clients and dealers as well as collectors' relationships with dealers and the market. This book is part of a serious on Studies in the History of Collections, developed with the Wallace Collection.

Weller, Marc (ed.). *Universal Minority Rights. A Commentary on the Jurisprudence of International Courts and Treaty Bodies*. Oxford: University Press 2007. XLYI, 525 pp. ISBN 978-0-19-920851-7. \$60.00. This book reproduces 12 papers on different aspects of minority rights placing special emphasize on case law and commentaries to such case law. The papers deal with subjects such as reli-

gious rights, rights of assembly and association, family and cultural rights, language rights, and education.

Werner, Petra. *Der Fall Feininger [The Case Feininger]*. Leipzig: Koehler & Amelang 2006. 256 pp. 54 colored illustrations. ISBN-13: 978-3-7338-0341-4. €24.90. This book discusses the return of 49 paintings in 1984 by the German Democratic Republic to the Feininger family. When Lyonel Feininger (1871–1956) had to leave Germany in 1937, he left these paintings with his friend Hermann Klumpp in Quedlinburg, East Germany. In 1970, when Feininger's widow passed away as well, the heirs of Feininger brought a lawsuit for recovery. The book deals mainly with the work of Feininger in Germany until his emigration to the United States in 1937.

Zamoyski, Adam. *Rites of Peace. The Fall of Napoleon & the Congress of Vienna*. London: Harper Press 2007. XVIII, 634 pp., 47 colored illustrations. ISBN 978-0-00-719757-6. £25.00. The freelance historian Zamoyski depicts the final stage of the fall of Napoleon fixed by the results of the Congress of Vienna (1814–1815). Drawing on a wide range of first-hand sources in six languages (including official documents, private letters, diaries and first-hand accounts as well as reports of police, spies and informers) Zamoyski delves beneath the thin veneer of courtliness and reveals that the new Europe was forged by men in thrall to fear, greed, and lust. Simultaneously, he discusses the restitution of artworks removed by Napoleon from all places of Europe to Paris. However, he leaves open the question of why Lord Castlereagh changed his mind and finally favored the return of art objects to their places of origin.